C/N
863
JLA

Byrne & Claremont Play Circle Game

Apparently everything that goes around comes around—including comic book creative teams!

Almost a quarter century after *John Byrne* and *Chris Claremont* made history with their work on Marvel's ***Uncanny X-Men***, the Simon & Garfunkel (ask the old-timers who they are, kids!) of comics are reuniting for a new six-part story arc.

Only this time around, the team is not the X-Men, but the JLA.

"The 10th Circle," a six-part biweekly storyline, even kicks off in a historically significant number. The first part of the tale appears in ***JLA #94***—and in case you've forgotten, 94 is also the issue number that relaunched X-Men with its then-new team that included many of today's favorite mutants. (And *Chris Claremont* was on hand for that historic relaunch, although *John Byrne* wouldn't join him for several more issues.)

While no such dramatic changes are planned for ***JLA #94***, it does mark the first time in far too many years that the Byrne-Claremont team has worked together. What led to the reunion? "*Mike Carlin* became editor of the *JLA* when he stepped down from Olympus, and almost immediately called me to see if I would be interested in doing a six issue arc," *John Byrne* said. "As it happened, I'd had the skeleton of a story percolating in my head with nowhere to put it, and I realized there were elements that would play very well to the various powers and abilities of the current JLA.

"The Chris Connection happened because, as you may know, virtually every editor I have worked with since the ***X-Men*** days has tried to figure out a way to Make That Happen. Carlin was the first one to accomplish it."

To hear Carlin tell it, making the dream reunion a reality wasn't even that difficult. "I've worked with both over the twenty-plus years I've known them. And I have *always* 'jokingly' mentioned that this should happen! And I'm sure folks like *Bob Harras* and *Joe Quesada* have done the same!

"Switching back to the *JLA* helped... like I've said before, *everyone* has one cool *JLA* story they wanna do, without worrying about the long haul. John was wrapping up ***Generations III***; he had time to do some plotting and pencilling, but not a whole job... I told him I'd still want his arc, if he wanted to do the ground work. He said 'Yeah. Get someone cool to finish it up.'

I paused and said... 'You *know* who I should call!' And John said 'You're the editor of ***JLA*** now... call who you think will be best.'"

It didn't take too long to convince *Chris Claremont* to join the team. "Chris was very geared up for the reunion," Carlin said. "Always has been, I suspect...

"It was just the right time!"

With the writing/pencilling team in place, an inker was needed—and Carlin knew who he wanted for that job, too. "*Mike Carlin* called me up and asked if I was interested early on," *Jerry Ordway* said. He was surprised when he was approached, since he had assumed they would contact another creator with *X-Men* credentials that date back to the Byrne-Claremont era. "I figured *Terry Austin* was the guy to do this, as he was part of the famed *X-Men* team with Claremont and Byrne. I'm happy to be on board, though."

Ordway, one of the most respected artists and inkers in comics today, is no stranger to Byrne's art. "I inked eight issues of the ***Fantastic Four*** over John in 1884-85, as a sort of break after working on ***All Star Squadron*** and ***Infinity Inc*** for DC. Originally, we were to be the art team on ***Squadron Supreme*** with Mark Gruenwald writing, but that fell apart, and John asked me to jump on board the ***FF***. We've worked together many times in different capacities in the years, since on ***Superman*** and a few covers here and there, but this is the first time in twenty years as penciller/inker."

"We hired Jerry because John and I had first worked with Jerry on ***Fantastic Four***," Carlin added, "and reuniting X-Men guys and FF guys and Superman relaunch guys helped us stack the deck! This isn't *just* an X-Men reunion... though *Tom Orzechowski* called to letter this arc, and we were very happy to sign *him* up, too!"

Pencilling for another inker was a bit of a change for Byrne, who has generally inked his own work for many years. "I haven't penciled—full pencils anyway—for a while. I had gotten in some 'practise' with ***True Brit***, the *John Cleese* Superman book, which *Mark Farmer* is inking, but nothing with the traditional DC stable of characters. It has been an interesting exercise, working muscles that I have not really put to the oars for some time."

Knowing he would be handing off the pencilled pages to another artist for finishing, Byrne went the extra mile artistically. "John's pencils on the *JLA* stuff were pretty tight, which I appreciate as an inker," Ordway said. "He does a lot of impressionistic little flourishes in pencil that are fun to interpret in ink, like rain-slicked streets, and craggy stone surfaces. Were I doing finishes over layouts, these would be added in my own style. This way, the reader gets the best of both artists' approaches."

Is it difficult for Ordway, a masterful artist in his own right, to ink another's pencils without losing the penciller's style? "Well, when I started in the business, back when dinosaurs walked the Earth, I was more overpowering as an inker, because I desperately wanted to pencil, so I overcompensated. By the time I inked John, and then *George Perez* on ***Crisis on Infinite Earths***, I was already established as a penciller, and I think the results reflect the collaborations better."

While Ordway has been compared favorably to another artistic great, *Wally Wood*, he sees a difference in his inking approach and Wood's. "Wood used pencillers the way comic strip artists used them—as 'ghosts'—and editors bought the Wood style. He overpowered anyone he inked, but to great effect. When I'm hired as an inker, the editor wants me to bring out the very best in any penciller already in place, be it Byrne, Perez, or *Dan Jurgens*, who I've also inked many times."

While Ordway has enjoyed the chance to be a part of the team, inking isn't something he wants to do full-time. "I prefer doing the whole job myself. Inking another artist is a fun distraction once and a while, but not very fulfilling artistically. No matter how much of myself I put into inking like that, I can never call the work my own. The projects I've done that give me the most satisfaction are things I've pencilled inked and written, to be honest."

"The 10th Circle" begins when the JLA are called in to investigate a rash of child disappearances. Before they can solve the mystery, though, members of the JLA also begin to disappear. Before long, Superman is brainwashed and in the hands of a fanatic cult that worships an ancient, vampiric evil. When it looks like the JLA may be overwhelmed by their undead adversaries, a mysterious new team enters the picture—a team that has been shadowing the JLA for a while. But is this new team coming to the rescue, or to hasten the JLA's defeat?

While some JLA storylines involving the supernatural have met with mixed response from readers, Carlin is confident that "this story focusing on specific JLA members and their trials and solutions to the plight they face will make it more than just a 'magic story.' It will be a story that focuses on team effort—even individually—and *not* just amongst the JLA!"

The supernatural elements that are the frame of this story are "entirely mine," Byrne said. "I plotted and penciled, and then the pages were handed off to Chris to script. Basically it's a vampire story, but with some twists thrown in—the twists were what had been percolating in my head before Carlin called." What sort of twists? "You'll have to read the story to find out!"

What does ***JLA*** offer Byrne that makes the project creatively appealing? "Batman, Superman, Wonder Woman, Green Lantern, Flash, J'Onn J'Onzz. And a pretty free hand to play with them," Byrne said.

While *Mike Carlin* has said before that every creator has one great ***JLA*** story they'd like to do, Byrne isn't planning to stop at one. "I've been talking to Carlin about other ***JLA*** stuff. Right now my plate is filling up pretty fast, with a new series and some fill-ins over the next couple of months—but Mike has made it clear that door is *always* open."

Is it possible that he might also work with *Chris Claremont* again at some point in the future? Byrne doesn't rule it out, saying only, "Let's see how this one goes!" (And based on advance reports from those who have seen the first issues, it's going quite well indeed!)

As to what that new project for DC might be, Byrne responds, "Doesn't everyone know it's the ***Green Lantern Corps***? I read that on the internet, so it *must* be true," he added with more than a little sarcasm.

Even though comic fans haven't had a chance to see the first installment of this landmark six-parter, editor Mike Carlin is already looking ahead to future story arcs and future creative teams. "I can't tell you who is literally next at this point, as it *might* need to be shifted around, but it should be big! I do have arcs in the pipeline by *Gail Simone, Jose Luis Garcia Lopez, & Klaus Janson; Howard Chaykin, Kilian Plunkett, & Tom Nguyen; Chuck Austen & Ron Garney;* and *Dan Slott, Dan Jurgens & Michael Golden*... they're all in the works right now—and they're all fluid enough to be scheduled as the work comes in! It's quite an impressive line-up for the next year or two!"

Carlin chose to go with the variable-creative-team approach because "I really thought we just needed to change the pitch for a bit... and this was my solution!

"I do think *JLA* is a tough series to do cause you're effectively *borrowing* your stars from other writers and editors—there's not a lotta flexibility there! So this way, writers get to do their iconic vision of DC's iconic super-stars without the need to *change* them... just the need to spotlight them."

For Carlin, returning to comics editing with JLA has been "as much fun as I remembered and more! Really—just ask folks around the office about my demeanor over the last eight months," he said with a laugh, adding that once again, for him, "comics are cool!"

JLA #94, a $2.25 comic, is scheduled for March 10th release; subsequent issues of the six part storyline will appear every two weeks.

BY CLIFF BIGGERS

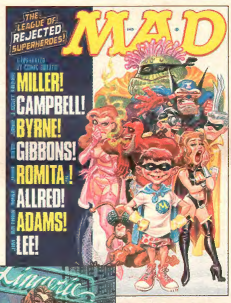
Courtesy your friendly neighborhood comics outlet!

Comic Shop Newsarama

Produced by *Comic Shop News* in cooperation with *Matt Brady* and *newsarama.com*

Too Bad Joe Mad-ureira Wasn't Available

Superhero fans aren't accustomed to looking for the latest work from *Jim Lee* or *Frank Miller* or *J. Scott Campbell* in the pages of *Mad Magazine*, but that's just where they'll find it in January! These three, along with several other top-tier talents, are contributing to *Mad* #438, which features a *Jeff Kruse*-written piece called "The League of Rejected Super-Heroes." The list of artists contributing to the story include *Arthur Adams*, *Michael Allred*, *John Byrne*, *Dave Gibbons*, and *John Romita, Jr.*, along with the aforementioned trio. The issue also features an alternate painted cover by animator *Bruce Timm* which displays the assembled rejected heroes.



"When we received the script from writer *Jeff Kruse*, we thought it would be a great idea to have it illustrated by legendary comic book artists," *Mad* Editor *John Ficarra* said. "We just hope their work appearing in *Mad* doesn't totally destroy their careers they way it has so many of our other contributors."

"I'm sure I don't have to point out how rare it is to have such a stellar line-up of talent in one place," *Bob Wayne*, DC's VP—Sales & Marketing, added. *Mad* #438, available with both a standard *Drew Friedman* cover and the variant *Bruce Timm* cover, is scheduled for early January release.

Ellis Plays the Field

Eleven hundred pages later, *Warren Ellis*' exclusive contract with DC has come to an end. That's what the mega-popular creator revealed in an early December e-mail newsletter. While it will be a while before all eleven hundred pages produced under the exclusive contract see print, Ellis has delivered everything that was contracted.

This doesn't mean that Ellis is no longer working for DC, mind you—just that he will be free to work for other publishers as well. But why not let Warren tell it?

"I just handed over another forty-four pages of one of my new projects to DC. That, by everyone's calculation, takes me over the 1100-page volume of my exclusivity at DC. Therefore, as of now, I'm no longer exclusive to DC Comics. (*Dan DiDio* thinks I hit the limit earlier in the week, but I wanted to be certain.)

"Dan, whom I like immensely, has offered me an extension on my exclusive period. And I've turned him down. Or, more correctly, have deferred the conversation for six months.

"This is no slight on DC. This isn't the usual mainstream comics thing of F**' these guys, I'm going across the street to work with the other guys, until I get bored with them and go back to DC again. This has been the standard dance in commercial comics for thirty years, people shuttling between DC and Marvel like they're the only two games in the world. DC is the only New York publisher I'm interested in working with, because they're the only ones supporting original creator-owned work. And I will continue to work with them until they're sick of me.

"So why even leave an exclusive berth at DC? Well, I can't deny a certain bloody-mindedness. Two years ago, I was the first writer focused solely on creator-owned and original work to sign an exclusive with DC, and among the first writers to go with them in this current cycle of obtaining exclusive services at DC. Now, of course, it seems that everyone in commercial comics aside from the core Marvel writers like Millar and Bendis have gone with DC.

"I skimmed the news services last night before sleep, and I guess another two or three people have gone to DC since I last checked. And my career-destroying instinct has always been to go in the other direction from the general flow. If I go with DC again, I'm just Writer Number Twenty-Six in the stable. If I feel like being my own devil's advocate, anyway.

"So there's that. But, mostly, it's a need to stretch my legs a bit. There are a whole bunch of things I want to try that I can't do at DC. I'd like to try an online comics serial. I'd like to work in Europe, and create books specifically for the bookstore market. There's anthology work I've been offered that I've been unable to do over the last two years. I want to get the novel done, and think about another one, which means I want less comics work, or at least less deadline-intensive work. I'm not fleeing DC for another gig. I just want the space to consider new things.

"I don't have any projects to go to. The point of being exclusive is that you're exclusive, you don't deal outside that. So it's only this week that I've been opening up conversations, and only today do I start placing phone calls and the like. Right now, I have no idea what will happen. There have been approaches from Europe over the last year—I had to pass up the chance to work with *Tardi* this past summer, which was torture. Recently, there was the possibility of working with *Suehiro Maruo*, and obviously I had to turn that down too. I may just piss off to Europe and stay there, I don't know. I like Paris.

"I have a lot of work coming out from DC over the next twelve months in any case. I've written the first eight issues of a new book for DC's main line. The first two scripts for *Desolation Jones* are in. I wrapped the script for *Planetary* #21 (The Nineties Drugs And Science Issue) over the weekend. But, yes, I'm freelance now. Again. DC have very kindly kept my page rate the same, which they were certainly under no obligation to do.

"In the last week, I've started thinking about new books again. There's a pile of notes on this handheld that constitute two new graphic novels with the working titles of *Supernaut* and *Strange Attractor*. The latter is a very very working title that I expect to survive about ten minutes into the pitch-writing process. I'm eleven thousand words into a new novel idea, and I've got a framework for the spoken-word CD, part reading and part ramble, which I believe we start recording at the end of the month while completely pissed in a warehouse in Bethnal Green after the CorpGoth event at Electrowerkz. Oh, and I'm writing an episode of a cartoon, while quietly consulting on the script development of *Global Frequency* (that sound you can hear is screenwriter *John Rogers* literally beating his brains out over the pilot script).

"So that's all the news, I think. Not much of a headline, I'm sure, but there it is."

Underworld Resurfaces in 2004

Last year, in conjunction with the release of the Sony film, IDW offered a comic book version of the vampires-versus-werewolves film *Underworld*. The comic book was so well received that IDW has arranged to pay another visit to the dark world in which the film was set—and they've enlisted one of the film's screenwriters to help with the story.

Underworld: Red in Tooth & Claw, co-plotted by screenwriter *Danny McBride* and *Kris Oprisko* (who wrote last fall's comic book adaptation of the film) presents a prequel to the film. The story will chronicle a confrontation between vampires and werewolves on the plains of Africa in the distant past.

"Our *Underworld* movie adaptation was a big hit," IDW's Editor-in-Chief *Jeff Mariotte* said. "People loved that it was a faithful adaptation of the movie, and Nick and Nick really captured the dark, horrific mood. But there is so much history the filmmakers couldn't fit into one movie that we have a huge canvas to work with, and with the participation of *Danny McBride* we're going to fill in some of the gaps in that history."

Underworld: Red in Tooth and Claw #1, the kickoff issue of a three-part full color miniseries illustrated by *Nick Pastic & Nick Marinkovich*, is scheduled for February release.

Simone Signs on at DC

Gail Simone, writer of the hit series *Birds of Prey*, has signed on to work exclusively for DC. Not only will she continue with *Birds*, but she'll also be working on a *JLA* story arc and other as-yet-unnamed projects.

"Initially, I was very reluctant to even consider an exclusive agreement," Simone told *Matt Brady* of *Comic Shop Newsarama*. "But because of the editors I was working with, the kinds of assignments being offered, and *Dan DiDio*'s obvious integrity and enthusiasm, I've found DC to be a vibrant, fun and rewarding place to work. A big plus is that they're actively looking for unique approaches, even with the big name books—there's no 'house style' to worry about. The enthusiasm is obvious...my writer friends are doing amazing work there, and the variety of books is unsurpassed.

"It's been a joy, working with *Lysa Hawkins*, *Mike Carlin*, *Steve Wacker*, and the unbelievable artists they've lined up. So when the exclusive deal was offered in earnest, and they tailored the agreement to me, I was delighted to sign on. I feel very fortunate to be asked, in fact. I have what I feel is a great relationship with several other publishers, but the books DC has offered have just proven to be irresistible.

"I can't say enough about the editors I'm working with at DC. If I get to work with them for a very long time, I'll be ecstatic. It's not really a question of the financial issues--it's much more about personal treatment and the fantastic level of support they've given me and my stuff. Rose and Thorn, which comes out this month, is a perfect example of them encouraging a different approach and standing behind it.

"But *Dan DiDio* himself was the deal clincher. He keeps his promises, and has ideas for the future that I heartily agree with...

"Who could turn down a *JLA* arc with *Jose Garcia-Lopez* & *Klaus Janson*? Or *Birds of Prey* with *Ed Benes*—and some guest artists for an upcoming arc that are mind-blowing?... *Birds of Prey* has been a big, huge blast to write, and *JLA* was the first comic book I ever collected. These are dream-come-true gigs. And finally, they've allowed for the option of creator-owned work, which suits me just perfectly...

"I love our *Birds*, and this next arc, with Lady Shiva and a ton of surprising guests, is the most fun yet. We have big plans for this book, making it a key book in the DCU, and I'll be honest...I can't imagine giving it up for any reason for a long, long time. I become extremely emotionally invested in every assignment, but the Birds have really hooked me deep."

As for her work on *JLA*, "Yikes, what more needs to be said than Jose Garcia Lopez? I figured right away that you can't out-Grant Morrison Grant Morrison on this book, so the JLA I'm writing is very much the classic best-and-brightest team against a very cool menace that delights my inner demon, somehow. The DC Universe is a great place to blow up, I say.

"The art is *insane*. You want to see jaded editors and creators squeal with delight, show them fully-pencilled new pages by Jose. I keep getting requests from pros to fax the pages just so they can ogle them. Probably one of the all-time great JLA interpretations, and I don't say that lightly."

DC is allowing Simone to complete work she had committed to before signing, including a number of assignments for Bongo. "Bongo was the first company to offer me pro work, and I still adore them, so that was my big concern," Simone said. "*Mark Waid* and I are doing an issue of *Simpsons Comics* together that will have some fun references for comics fans, by the way!"

Publisher
Comic Shop News, Inc.
Editors
Cliff Biggers
Ward Batty

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Editorial Office
2770 Carillon Crossing
Marietta, GA 30066
fax (928) 441-5990
cliffbig@comicshopnews.com

Business Office
3577-A Chamblee-Tucker Rd. #215
Atlanta, GA 30341
(770) 939-1364
fax (770) 939-8898
wbatty@mindspring.com
http://www.csnsider.com

WildStorm by the Book

A couple of weeks ago, we told you what collected editions Vertigo and DC had in store for the first part of 2004—now we can let you know what's on the agenda for WildStorm. Upcoming books include:

•***Astro City: Local Heroes***, a hardcover collectin *Astro City V2 #21-22,, Astro City: Local Heroes #s 1-5*, and a story from ***September 11 V2***, all written by *Kurt Busiek* with art by *Brent Anderson & Will Blyberg*, with a new cover by *Alex Ross* (April);

•***The Authority: Harsh Realities***, a trade paperback compiling *The Authority #s 3-5* by *Robbie Morrison, Dwayne Turner, Tan Eng Huat, Sal Regla, & Sandra Hope* (March);

•***The Maxx Book Two***, collecting *Sam Kieth & William Messner-Loebs' Maxx #s 7-13* and a story from *Darker Image #1* (March);

•***Reload/Mek***, a *Warren Ellis*-written flip trade paperback featuring ***Reload*** (with art by *Paul Gulacy & Jimmy Palmiotti*) on one side and ***Mek*** (with art by *Steve Rolston & Al Gordon*) on the other (March);

•***Planetary: Crossing Worlds***, a trade paperback collecting a trio of ***Planetary*** standalone crossover tales written by *Warren Ellis—Planetary/ The Authority: Ruling the World* (with art by *Phil Jimenez & Andy Lanning*), ***Planetary/JLA: Terra Occulta*** (with art by *Jerry Ordway*), and ***Planetary/Batman: Night on Earth*** (with art by *John Cassaday*) (March);

•***Red/Tokyo Storm Warning***, a *Warren Ellis*-written flip-book trade paperback featuring ***Red*** (with art by *Cully Hamner*) on one side and ***Tokyo Storm Warning*** (with art by *James Raiz & Andrew Currie*) on the other (April); and

•***Tom Strong Book Three***, a hardcover compilation of ***Tom Strong #s 15-19*** by *Alan Moore, Leah Moore, Chris Sprouse, Howard Chaykin, Shawn McManus, Karl Story, & Steve Mitchell* with a new cover by Sprouse and *José Villarrubia* (April).

Uncanny X-cellence

Much speculation has focused on *New X-Men* and just who might be taking over following *Grant Morrison's* departure from the book in early 2004—but it turns out that another long-running X-Men monthly is getting a major creative revamp.

At Mid-Ohio Con, *Alan Davis* confirmed that he will be joining writer *Chris Claremont* on ***Uncanny X-Men*** in the next few months. Davis and Claremont last collaborated on ***Uncanny*** with issues #213 and #215, and ***Annual #11***, as well as on the critically acclaimed ***Excalibur***. Davis' last X-work was ***X-Men #s 85-98***, which encompassed "The Magneto War" storyline. Davis both wrote and drew his issues (which were scripted by *Terry Kavanaugh*).

"Announced in Mid-Ohio this past weekend and as reported Tuesday, *Chris Claremont & Alan Davis* will indeed be teaming together on ***Uncanny X-Men*** beginning this coming spring," Marvel said in confirming the report. "We're as excited here at Marvel as we think our readers are for the superstar pairing and fans will be even more excited when they learn more about Claremont and Davis' plans.

"This new team will be one important part of spring 2004 'Reload' for the entire ***X-Men*** franchise, which you'll hear much more about in the coming weeks and months."

Of course, mutant fans are bound to be particularly enthused about *Chris Claremont's* return to the helm of ***Uncanny X-Men***. It was Claremont who, with *Dave Cockrum* and *John Byrne*, transformed the moribund book into the sales powerhouse of the 80s & 90s. With Claremont already writing ***X-Treme X-Men***, this means that (assuming he remains on that title) the veteran writer will be in charge of two-thirds of the major X-titles.

Marvel Marches On

Spring is traditionally the time when new growth begins to emerge—and nowhere is that more evident than at Marvel Comics: where six new books are about to blossom in early spring. The new books include:

•***Iron Fist***, written by *Jim Mullaney*, with covers and art by *Kevin Lau*;

•***She-Hulk***, written by *Dan Slott* with art by *Juan Bobillo* and a cover by *Adi Granov*;

•***Captain America & the Falcon***, written by *Christopher Priest*, and illustrated by *Bart Sears*;

•***Alpha Flight***, written by *Scott Lobdell* with art by *Clayton Henry*;

•***Cable/Deadpool***, written by *Fabian Nicieza* with art by *Mark Brooks*; and

•***Avengers vs. Thunderbolts***, a miniseries written by *Fabian Nicieza & Kurt Busiek*, and illustrated by *Barry Kitson*.

Of the six titles, ***Iron Fist, She-Hulk, Captain America and Falcon***, and ***Avengers vs. Thunderbolts*** will be produced through editor *Tom Brevoort's* office. ***Comic Shop Newsarama's Matt Brady*** caught up with the editor for a little more information on three of them.

Brevoort described ***Iron Fist*** as not only a fresh start with the character, but also a look at Danny Rand rooted in the character's origins and initial motivations. What sets Iron Fist apart from other super heroes in the Marvel Universe, according to Brevoort, is that Rand never thought of himself as a superhero, although that is how he has been seen by the public in the Marvel Universe since returning from the mystical city of K'un L'un, where he was trained in the martial arts and achieved the rank of "Iron Fist." Rand's costume, from high collar to mask are all part of his uniform, and are all a function of station.

Additionally, as Brevoort pointed out, Iron Fist's original "mission" was one of revenge—to avenge his father's death, which he achieved. Since achieving that, he fell in with superheroes—most notably Luke Cage—and, despite having inherited his father's business, became a "hero for hire."

"In the opening pages of ***Iron Fist #1***, an event occurs that causes him to question what he is doing, what is direction his life is taking, what should he be doing, and why, if he has all of these things–the wealth, the skills, the prestige and whatnot, why does he feel so unfulfilled?" Brevoort said. "It's the search for that that is the crux of the first arc. The arc also hearkens back to a prophecy in the annals of K'un L'un about a thing that is out there – an event that is coming – so that's all part of this package."

While new to comics, ***Iron Fist*** writer *Jim Mullaney* is hardly new at adventure fiction. "Mullaney is the writer who's been ghosting ***The Destroyer*** paperback series for the last five or six years," Brevoort said. "When we were thinking about doing ***Iron Fist***, I became aware that he was ending his run on that series, and I wanted to get some of that flavor into the Iron Fist character. So there we go."

Next comes ***She-Hulk***, who Brevoort envisions as "the Ally McBeal of superheroes. She's a single green female lawyer in a superhero world. On the one hand, it's certainly a book that has, at the surface, a lighter tone–although she won't be turning to talk to the camera or tearing her way through the ads, but it will be in the vein of an *Astro City*, or a more real-world take. She's a superhero lawyer in a superhero world. Most of the things she gets involved in are cases involving superheroes or super villain or superhuman litigation.

"Beyond that, it's also about her social life and internal life. There are some elements from her recent Avengers story that will play into this as well, which will allow our first issue to focus on who is Jen Walters and who is She-Hulk. To a certain degree, the sort of cavalier, devil-may-care, hard drinking She Hulk is as much an extrapolation of Jen Walters' repressed dark side as the Hulk is the repressed rage and anger of Bruce Banner. There's a dichotomy to the character that will be played with the course of this series, but in a lighter way."

The book that's likely to have fans most excited, though, is ***Captain America and the Falcon***, which Brevoort sees as filling a major hole in the Marvel Universe line. "With the Captain America book moving over to Marvel Knights, and being essentially the much more political minded and deeply entrenched in the real world story, ***Captain America and the Falcon*** is the Marvel Universe Captain America book," Brevoort said. "This is the Captain America who appears in Avengers, for the lack of a better term, which is not to say it will be an apolitical ride–you have Captain America, so you have to comment on America and its place in the world and ideals and goals. We've seen the people and heard the people who are clamoring for more super villain action and shield tossing at the bad guys who just happen to wear costumes – this will be the book where that side of Cap is more visible."

Obviously, however, this book features another star in addition to Captain America. "More than anything else, this is a buddy book," Brevoort said. "To me, the crux of the relationship between the Falcon and Captain America, the Falcon is the one guy around whom Cap can be Steve Rogers. Particularly since his identity has been revealed to the world, anytime Cap or even Steve Rogers walks into the room, people react to him and respond to him, not as a guy, but as this symbol–a living ideal, even if he's not carrying the shield or wearing the costume. The Falcon is the guy who can tell Steve he's full of crap. They've got a bond, and there's a leavening factor to it.

"Some of this too, comes from the fact that we got a really good reception to the Falcon issue of ***Avengers*** that *Geoff Johns* wrote, so we want to put the Falcon back on the map in a big way. In a certain way, we're approaching it as 'this is the core Captain America book as far as the Marvel Universe is concerned,' which is not to say anything bad about *Bob Morales'* book. This is the one set squarely in the Marvel Universe; just like the Fantastic Four have a book here and in the Knights imprint. The next time we do an ***Avengers*** crossover, this will be the book it crosses over with."

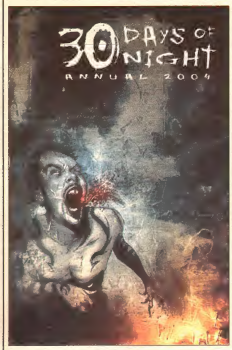
As to what the writer has in mind for the series—well, here's what Priest had to say at his website. "***Captain America and the Falcon*** is a mainstream super-hero book re-teaming the classic 1970's duo for a fresh look at the buddy-hero comic book. Over time, Sam (Falcon) Wilson has evolved into his own man, much more Cap's equal than his sidekick. He has learned a great deal from his mentor– perhaps too much as Falcon embraces the same ideas and principles as Cap, but expresses them in different ways. In ways Cap does not always agree with.

"The opening arc, 'Two Americas,' could more aptly be titled Captain America versus The Falcon, as The Falcon has apparently violated National Security, and the government has given Cap only twenty-four hours to track Falcon down and bring him in. Falcon uses everything Cap's taught him against his former mentor as Falcon puts principle above the rule of law, the American ideal above the American government, but does so in a way Cap cannot entirely agree with. Which beggars the question, does the concept of principle over government apply only to Cap, or only to those things Cap himself agrees with?

"'Two Americas' presents two points of view, too distinct truths about America, from two strong-willed and valiant men who have sworn to do what is right and to uphold justice—even if that pursuit brings the two men on a collision course."

The three books (along with the aforementioned ***Alpha Flight*** and ***Cable/Deadpool***) are all slated as ongoings, "assuming that they go on, and market conditions are right," Brevoort said. "We've got strong teams on all of these, we're looking forward to a strong launches, and we're looking at all of these titles becoming going concerns."

Top Two-Dozen for January



30 Days of Night Annual 2004

Steve Niles (W)‡ Josh Medors‡ Brandon Hovet‡ Szymon Kudranski‡ & Ben Templesmith (A)
(IDW NOV032418 $4.99)

What's the Scoop?
The war between humans and vampires continues in this collection of four short tales set in the *30 Days of Night* universe.

Why Should You Care?
Any time that *Steve Niles*, creator of one of the most imaginative vampire stories in years, feels like giving us a new horror story (or four), you know that his efforts won't be in vein!

Abadazad #1

J.M. DeMatteis (W)‡ Mike Ploog (A)
(CrossGen OCT032269 $2.95)

What's the Scoop?
A teenage girl discovers that a fantasy world she frequently "visited" through the fiction of famous author Franklin O. Barrie is quite real... and her long-missing brother is a captive in that strange realm!

Why Should You Care?
Mike Ploog returns to comics to supply the visuals for this epic all-ages fantasy series that explores the darker side of all those wholesome all-ages fantasy tales we remember so fondly. Talk about really getting into a book!...

Action Comics #811

Dan Abnett & Andy Lanning (W)‡ Karl Kerschl (A)
(DC NOV030209 $2.25)

Adventures of Superman #624

Dan Abnett & Andy Lanning (W)‡ Karl Kerschl (A)
(DC NOV030210 $2.25)

Superman #201

Dan Abnett & Andy Lanning (W)‡ Karl Kerschl (A)
(DC NOV030211 $2.25)

What's the Scoop?
Superman's missing... but there's a new hero in town who's more than willing to take up the slack. But is it possible that Mr. Majestic is the cause of Metropolis' problems rather than the solution?

Why Should You Care?
2004 is going to be Superman's year—and the buzz begins here, with a Superman-less month of Superman books, followed by next month's revelation of just where Superman went. Then everything kicks into high gear... but why be late to the party?

Avengers:JLA #4

Kurt Busiek (W)‡ George Perez (A)
(DC OCT030233 $5.95)

What's the Scoop?
The crossover that's been two decades in the making reaches a climax as the fate of two universes hang in the balance. Sure, it's cosmic-level melodrama—but what else would you expect from a story with this cast of characters?

Why Should You Care?
The JLA-Avengers crossover is the culmination of a dream for *George Perez*—and *Kurt Busiek* has delivered a story that conveys the sense of wonder inherent in a meeting of this magnitude.

The Bible: Eden GN

Dave Elliott & Keith Giffen (W)‡ Scott Hampton (A)
(IDW NOV032420 $21.99)

What's the Scoop?
The Book of Genesis (bet you've heard of it before...) is retold in comics form in this bold fully-painted graphic novel. These pages originally appeared in Penthouse Magazine—but don't let the pedigree fool you. This adaptation, while not for an all-ages audience, is tastefully done and respectful of the source material.

Why Should You Care?
You want cosmic drama? Here's your cosmic drama!...

Brit: Cold Death

Robert Kirkman (W)‡ Tony Moore (A)
(Image OCT031259 $4.95)

What's the Scoop?
A CIA Director sends out the word: bring the Brit in, no matter what it takes. When you're the most experienced veteran superhero in the world, though, you know how to make that a very costly order indeed...

Why Should You Care?
Robert Kirkman's well on his way to star-writer status, and edgy books like Brit, which allow him to stretch his literary muscles, make it clear that this he's a multi-faceted talent, not a one-hit wonder...

Common Grounds #1

Troy Hickman (W)‡ Dan Jurgens‡ Mike Avon Oeming‡ Al Vey‡ & others (A)
(Image NOV031290 $2.99)

What's the Scoop?
What do superheroes do during their off time? They hang out at the coffee shop, just like anyone else. Well, not *exactly* like anyone else...

Why Should You Care?
Troy Hickman reveals the real perks associated with superheroics in this series that spotlights the greats at their most human—and their most caffeinated.

Daredevil #56

Brian Bendis (W)‡ Alex Maleev (A)
(Marvel NOV031524 $2.99)

What's the Scoop?
It's a year since Daredevil defeated Wilson Fisk... and now he's taken over as the new Kingpin of Hell's Kitchen. But what kind of Kingpin will the Man Without Fear be?...

Why Should You Care?
After taking a few issues off, *Brian Bendis & Alex Maleev* are back, breaking through the boundaries with this startling new look at Matt Murdock's costumed persona.

DC THE NEW FRONTIER #1

Darwyn Cooke (w/a)
(DC NOV030222 $6.95)

What's the Scoop?
The Silver Age is about to arrive—and extraordinary humans like Hal Jordan and Barry allen don't realize it yet, but they're going to play a major role in the superhero renaissance. This series lets today's readers experience the sense of wonder of the early Silver Age in a six-part series that fills in the gaps between ***The Golden Age*** and ***JLA: Year One***.

Why Should You Care?
JLA: Liberty & Justice proved that continuity isn't as important as well-crafted storytelling—and that's where this 1950s saga really shines. It was a glorious time, filled with promise for the future... and now today's readers can find out what it was like.

DRAGONLANCE: THE LEGEND OF HUMA #1

Brian Augustyn (w)| Mike Miller & Ros Stotz (a)
(Devil's Due NOV032241 $2.95)

What's the Scoop?
The best-selling fantasy novel by *Richard Knaak* becomes the latest fantasy series from DB Productions.

Why Should You Care?
With ***The Hedge Knight***, they uncovered a strong market for well-crafted fantasy adaptations; now they're proving that their first success wasn't a fluke. And just wait 'til you see what these guys have in store for the rest of 2004!

JSA #56

Geoff Johns (w)| Don Kramer & Keith Champagne (a)
(DC NOV030233 $2.50)
Part 1 of 'Black Reign,' the 6-part crossover with Hawkman shipping weekly through February

HAWKMAN #23

Geoff Johns (w)| Rags Morales & Michael Bair (a)
(DC NOV030234 $2.50)
The weekly 6-part 'Black Reign' continues here in part 2

JSA #57

Geoff Johns (w)| Don Kramer & Keith Champagne (a)
(DC NOV030235 $2.50)
Part 3 of 'Black Reign,' the 6-part crossover with Hawkman

HAWKMAN #24

Geoff Johns (w)| Rags Morales & Michael Bair (a)
(DC NOV030236 $2.50)
Part 4 of the 6-part 'Black Reign' crossover with JSA

What's the Scoop?
Black Adam leads his own rule-breaking superteam into action to free his homeland of Kahndaq from an evil tyranny. The goals sound good—but their methods are extreme, and it turns out that everything is not what it seems. And one JSA member, Hawkman, is forced to re-examine himself and his own relationship with Black Adam in this six-part weekly crossover event.

Why Should You Care?
Geoff Johns & Rags Morales say farewell to ***Hawkman*** with this multi-book event that the writer has described as "the best JSA story we've done to date." And that's saying a lot!

KABUKI: THE ALCHEMY #1

DAVID MACK (W/A)
(Image NOV031261 $2.95)

WHAT'S THE SCOOP?

Kabuki's back in a new fully painted six-issue miniseries that also includes a retrospective of the heroine's beginnings.

WHY SHOULD YOU CARE?

David Mack's run on *Daredevil* has introduced a lot of Marvel fans to his distinctive creative vision—and now they can sample Mack's signature creation in a new-reader-friendly limited series.

KISS KISS BANG BANG #1

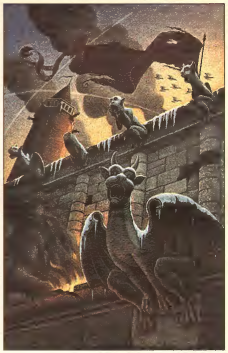
TONY BEDARD (W)
MIKE PERKINS (A)
(CrossGen NOV032181 $2.95)

WHAT'S THE SCOOP?

In the spy biz, there's no name bigger than Sir Charles Basildon. He's the best agent in Her Majesty's Secret Service. Problem is, he's not one agent—he's a whole *dynasty* of agents. Y'see, Charles Basildon is as much a code name as 007...and it's passed down from agent to agent. But is Her Majesty's Secret Service prepared to accept a Yank—who's also a woman—as the next in line for the Basildon ID?

WHY SHOULD YOU CARE?

Crossgen continues to explore every comic genre except superheroes—and nobody does it better!...



MARVEL 1602 #6

NEIL GAIMAN (W)
ANDY KUBERT & RICHARD ISANOVE (A)
(Marvel NOV031527 $3.50)

WHAT'S THE SCOOP?

The heroes take the battle to Doom and his Vulture Squadron as *Neil Gaiman's* unpredictable Marvel-Universe-in-the-late-British-Renaissance tale continues. So if it ain't an Elseworlds story, then what *is* it? You're only two issues away from learning all—but sometimes the journey can be as much fun as the destination!

WHY SHOULD YOU CARE?

Gaiman proves once again that he's the master of historic fantasy... but if you ever read his *Sandman*, you knew that already, didn't you?

MIDNIGHT, MASS. HERE THERE BE MONSTERS #1

JOHN ROZUM (W)
PAUL LEE (A)
(Vertigo/DC NOV030279 $2.95)

WHAT'S THE SCOOP?

The husband-and-wife paranormal investigator team returns in a new character-driven supernatural drama. This time, the Kadmons are confronted with a mystical adversary who will test both their skills and their love for one another.

WHY SHOULD YOU CARE?

John Rozum's "Thin-Man-Meets-Buffy-the-Vampire-Slayer" concept gets a well-deserved return engagement.

MY FAITH IN FRANKIE #1

MIKE CAREY (W)
SONNY LIEW & MARC HEMPEL (A)
(Vertigo/DC NOV030280 $2.95)

WHAT'S THE SCOOP?

Meet Frankie, a teenage girl torn between two romances. But Frankie's problem is far from ordinary: one object of her affection is her own personal god Jeriven, and the other is a dead man. Sure it's weird—but did you expect anything less from Vertigo?

WHY SHOULD YOU CARE?

Love is strange—as *Mike Carey* proves in this bizarre romance comic for readers who think they're too hip for romance comics.

NEW X-MEN #151

GRANT MORRISON (W)
MARC SILVESTRI (A)
(Marvel NOV031511 $2.25)

WHAT'S THE SCOOP?

Marc Silvestri, one of the finest illustrators to ever depict a mutant, returns to the X-Men for *Grant Morrison's* final story arc. And what an arc it is—a dystopian future tale that resonates of "Days of Future Past," but with a distinctive Morrisonian flavor.

Why Should You Care?

Morrison has described this as a true ending to his run, a sort of ultimate X-Men tale (but not an Ultimate X-Men tale, of course). Readers will be talking about this one years from now... so pick it up so that you can proudly tell 'em you were there!

PUNISHER MAX #1

GARTH ENNIS (W)
LEWIS LAROSA (A)
(Marvel NOV031532 $2.99; also available in a signed edition (NOV032307 $19.99))

WHAT'S THE SCOOP?

After almost three years of absurdist Punisher silliness, Garth Ennis settles down to tell real Punisher stories. No more wacky villains, no more Looney Tunes slapstick—it's the Punisher you remember, well-armed and ready to deal justice... and punishment!

Why Should You Care?

It's about time the Punisher got serious—after all, he's about to be a movie star!...

SAGA OF SEVEN SUNS HC

KEVIN J. ANDERSON (W)
ROBERT TERANISHI (A)
(WildStorm/DC OCT030281 $24.95)

WHAT'S THE SCOOP?

Kevin J. Anderson brings his epic science fiction series to DC in an original graphic novel that presents a sweeping saga of cosmic empire-building set against a backdrop of intrigue and adventure.

WHY SHOULD YOU CARE?

Last fall it was *David Brin's* ***Life Eaters***, now *Kevin Anderson's* ***Saga of Seven Suns***... it looks like intelligent SF that transcends space opera has a future in comics after all!

SHIELD: SPOTLIGHT #1

JEFF MARIOTTE (W)
JEAN DIAZ (A)
(IDW NOV032416 $3.99)

WHAT'S THE SCOOP?

Vic Mackey and his crew go multi-media, returning in a new season of the hit television series at the same time that their first comic book limited series debuts.

WHY SHOULD YOU CARE?

Jeff Mariotte delivers a mature, complex, morally ambiguous tale possessing the same chemistry that made the show FX's biggest hit in the cable network's history.

SPIDER-MAN UNLIMITED #1

JOSEPH GOODRICH & BRIAN LYNCH (W)
TAKESHI MIYAZAWA & SEAN CHEN (A)
(Marvel NOV031507 $2.99)

WHAT'S THE SCOOP?

New writers team up with established artists to try their hand at Marvel's favorite hero.

WHY SHOULD YOU CARE?

Get a sneak peek at the young turks who could well become the fan-faves of tomorrow—and admire the pretty pictures at the same time!

SUPERMAN: SECRET IDENTITY #1

KURT BUSIEK (W)‡ STUART IMMONEN (A)
(DC NOV030218 $5.95)

WHAT'S THE SCOOP?
A teenager named Clark Kent resents being the namesake of the comic book hero... until he discovers that he has the powers of that four-color superstar! But super-powers bring problems of their own in a world that has never known superheroes until now...

WHY SHOULD YOU CARE?
Kurt Busiek brings the insightful human interest approach of *Astro City* to the Superman mythos, and *Stuart Immonen* delivers sophisticated art that conveys both the real-world nature of Clark's everyday life and the awesome nature of his developing powers. Sure, it's easy to convey drama when your hero is saving the galaxy... but Immonen brings the same visual eloquence to play when his teenage hero first discovers that he can defy gravity, reminding us all how super it would be to be a Superman.

ULTIMATE FANTASTIC FOUR #1

BRIAN BENDIS & MARK MILLAR (W)‡ ADAM KUBERT (A)
(Marvel OCT031543 $2.25; also available in a signed edition (OCT032406 $19.99))

ULTIMATE FANTASTIC FOUR #2

BRIAN BENDIS & MARK MILLAR (W)‡ ADAM KUBERT (A)
(Marvel NOV031487 $2.25)

WHAT'S THE SCOOP?
Marvel launches its first new ongoing Ultimate series in two years with a reinvention of the company's flagship title. Where ***Ultimate Spider-Man*** rebooted the series back to its basics, though, ***Ultimate Fantastic Four*** reinvents the team, youthening them to twenty-somethings who undergo amazing transformations against the backdrop of a complex, modern world.

WHY SHOULD YOU CARE?
Brian Bendis. Mark Millar. Adam Kubert. No series can ask for a more qualified creative team than that!

WONDER WOMAN #200

GREG RUCKA, ROBERT ROD, NUNZIO DEFILLIPIS & CHRISTINA WEIR (W)‡ DREW JOHNSON, ERIC SHANOWER, LINDA MEDLEY, RICK BURCHETT, TY TEMPLETON, RAY SNYDER, EDUARDO RISSO, STEVE RUDE, WALTER SIMONSON, RAY SNYDER, & J.G. JONES (A)
(DC NOV030250 $3.95; also available in a signed edition (NOV032308 $19.99))

WHAT'S THE SCOOP?
"Down to Earth" comes to a dramatic conclusion as Wonder Woman finally cuts loose. You've seen her diplomatic side... now you can rediscover her warrior prowess! The lead story is supplemented by tales that delightfully recreate the unsophisticated energy of the Golden Age and the excitement of the Silver Age—and for those who just want to see the pretty pictures, there are plenty of pinups!

WHY SHOULD YOU CARE?
Anniversary and centennial issues have posted sellout after sellout in recent months, and you know that this one is going to follow that trend, so grab before it's harder to find than Wonder Woman's invisible airplane!

CHECK 'EM OUT: FOUR BOOKS YOU SHOULD BE READING

CISCO KID #1

JIM DUFFY (W)‡ JERRY DECAIRE (A)
(Moonstone NOV032455 $2.95)

Remember that cardboard-character Cisco Kid you saw on teevee way back when? Well, that's *not* the Cisco Kid you'll meet in this book; instead, Moonstone is taking readers back to the source with a comic book that draws its inspiration from *O Henry's* original short story.

DESPERATE TIMES #0

CHRIS ELOPOULOS (W/A)
(1/14 Image NOV031254 $2.95)

The world isn't always an inviting place for a couple of single guys trying to get by in a couples-oriented world. Marty, Toad, and their friends are lookin' for love in all the wrong places... and that's the charm of this cleverly-done human interest series.

HEAVEN SENT #1

BEN DUNN (W/A)
(Antarctic NOV032022 $2.99)

What happens when your guardian angel falls in love with you? *Ben Dunn* has the answers in this wry romantic fantasy presented in Dunn's distinctive manga-influenced style.

MARVELOUS ADVENTURES OF GUS BEEZER: GUS BEEZER & SPIDER-MAN #1

GAIL SIMONE (W)‡ GURIHIRU (A)
(Marvel OCT031560 $2.99)

Gail Simone is back with another story of the precocious, imaginative seven-year old comic fan who lives in the Marvel Universe and interacts with his favorite comic book heroes. This time, he's crossing paths with Spidey in a charming all-ages adventure that's a great introduction to young would-be comic fans—and a delightful read for comics veterans who still acknowledge the inner child.

COLLECTED COOL:
JANUARY'S BEST REPRINT VOLUMES

CHRONICLES OF CONAN VOL 3 TP: MONOLITHS & STORIES
(Dark Horse OCT030031 $15.95)

The finest Conan stories ever presented in comic book form are reprinted in this four-volume series. This book presents *Conan #14, #15,* and *#17–#21* by *Roy Thomas & Barry Windsor-Smith,* with state-of-the-art reworked color that perfectly complements Windsor-Smith's pre-Raphaelite-influenced linework.

ELFQUEST: THE GRAND QUEST VOL 1 TP ‡
(DC NOV030254 $9.95)

Wendy & Richard Pini's very first ***ElfQuest*** story is brought to DC's new compact format, with the story pages reformatted for easier reading. Enjoy 'em in color in DC's handsome Archive editions, enjoy 'em in black and white in this affordable manga-sized trade paperbacks—but believe us, you're gonna enjoy 'em!

ESSENTIAL PUNISHER VOL 1 TP
(Marvel NOV031553 $14.99)

More than a decade of comics history is compiled in this 500+ trade paperback that follows Frank Castle's career from his first appearance as a villain in *Amazing Spider-Man #129* to his earliest solo adventures, with all sorts of superstar crossovers in between.

JLA: ZATANNA'S SEARCH TP
(DC NOV030232 $12.95)

Collected for the first time ever, the Silver Age saga that introduced Zatanna! Long before crossover events were the rage, DC kept readers hopping from book to book with this story that introduced the teenage daughter of one of DC's greatest Golden Age magicians. This trade paperback includes stories from *Atom #19, Hawkman #4, Green Lantern #42, Detective #s 335 & 355* and *Justice League of America #51.* Also features a ten-page Zatanna origin by *Gerry Conway & Romeo Tanghal.*

REX MUNDI VOL 1: GUARDIAN OF THE TEMPLE TP
(Image NOV031267 $14.95)

Reprinting #s 0-5 of the alternate-reality drama by *Arvid Nelson & Eric J,* supplemented with a double-page map of the Rex Mundi world, a gallery of back covers by artists such as Guy Davis & Jim Mahfood, a sketchbook, and more. Dive into one of the finest fantasy series being done today, a complex Grail quest set in a very different 1930's era Paris.

SUPERMAN: RED SON TP (DC NOV030217 $17.95)

Each issue of this series sold out almost immediately, leaving fans clamoring to keep up with this five-years-in-the-making Elseworlds tale of Superman raised in the Soviet Union. Now you can enjoy the whole story by *Mark Millar Dave Johnson, Andrew Robinson, Kilian Plunkett, & Walden Wong* without having to spend a fortune!

HOT COMMODITIES:
JANUARY'S HOTTEST MERCHANDISING/COLLECTIBLES

CLASSIC ANIMATION MAQUETTE SERIES: FLEISCHER STUDIOS-STYLE SUPERMAN
(DC Direct JUL030253 $89.95)

John G. Matheus sculpts this maquette, inspired by the acclaimed Superman animated shorts of the 1940s created by the Fleischer Studios.

JACK KIRBY MINI BUST
(Bowen OCT033531 $45.00)

Depicting one of comics' *real* super heroes, the great artist and writer whose career spanned more than five decades and whose high-energy style supercharged the Marvel Age of Comics.

SANDMAN MANGA STATUE
(DC Direct JUL030256 $89.95)

This limited edition, hand-painted cold-cast porcelain statue designed by *Jill Thompson* and sculpted by *John Matheus* measures approximately 9 1/2' tall x 4 1/2' wide x 4 1/2' deep and is packaged in a 4-color box.

SPIDER-MAN/VENOM DIORAMA STATUE
(DF NOV032291 $195.00)

Sculpted by the *Kutchacz Brothers,* this diorama captures an unforgettable moment originally presented in *Todd McFarlane's* ***Amazing Spider-Man*** *#312.*

X-MEN MODERN ERA JIM LEE WOLVERINE STATUE
(Diamond Select AUG031899 $75.00)

This stunning 8" tall Wolverine resin statue, sculpted by *Jeff Feligno* and based on the distinctive art of *Jim Lee,* features real metal claws.

READ ALL ABOUT IT:
MUST-HAVE ADDITIONS TO YOUR REFERENCE LIBRARY

ALTER EGO #32 *(TwoMorrows NOV032695 $5.95)*

This issue presents 'A Golden Age Artist Reunion' and 'The Roots of the Silver Age!'

AP HOW TO DRAW MANGA SUPERSIZED VOL 4 TP
(Antarctic NOV032016 $21.95)

Featuring tips from such creators as *Ben Dunn, Fred Perry, Rod Espinosa, & David Hutchison.*

AP YOU CAN DRAW MANGA #1
(Antarctic NOV032027 $4.95)

Tips from artists *Ben Dunn, Fred Perry, & Rod Espinosa* .

SUPERMAN ON THE COUCH TP
(Continuum NOV032909 $19.95

Danny Fingeroth explores the essential appeal of the superhero motif in this analysis of the psychological significance of the ubermensch; features a foreword by Stan Lee.

YOU CAN COLOR ANIME STYLE CD ED #2
(Antarctic NOV032029 $15.95)

The Guru eFX team continues to reveal the secrets and tricks of coloring anime-style.

MIDNIGHT, MASS

VAMPIRES.
MONSTERS.
HAUNTINGS.
TOUGH LOVE.

The return of paranormal investigators Adam and Julia Kadmon

Can their partnership in love and danger survive the ultimate test?

6-issue miniseries
Written by **JOHN ROZUM**
Featuring the moody
art of **PAUL LEE**

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